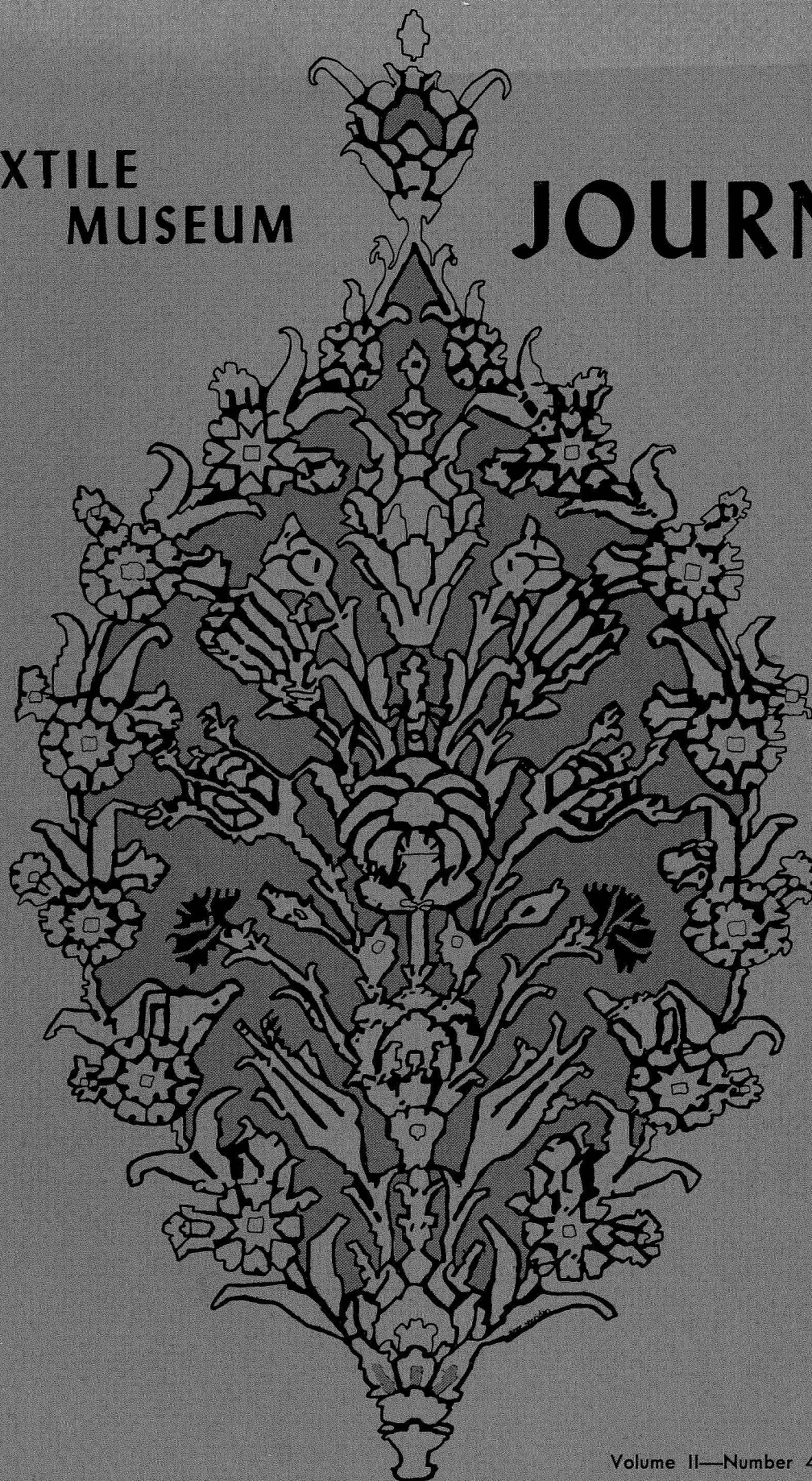


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COVER: Drawing by Anne Sheridan of the large floral oval wreath designed in the center of Textile Museum's "Benguiat" Ottoman prayer rug, 1967.24.1 (Figure 13 in Charles Grant Ellis' article "The Ottoman Prayer Rugs").

DRAWINGS for Color-relationship Chart and illustrations for "How to Match Colors when Dyeing Yarns or Fabrics for Textile Conservation Purposes" by Col. James W. Rice are by Dianne Sisko. PHOTOGRAPHS of Textile Museum's illustrations are by Allen C. Marceron and Col. Osmund L. Varela. All other photographs are courtesy of: Art Museum of the Socialist Republic of Romania, Bucharest; Paul Bijtebier; P. M. Campana; The Cleveland Museum of Art; Dr. Maurice S. Dimand; The Dumbarton Oaks Collection; Islamisches Museum, East Berlin; Malmö Museum, Sweden; The Metropolitan Museum of Art; Museum für Islamische Kunst, West Berlin; Österreichisches Museum für angewandte Kunst, Vienna; Dr. E. A. Sellschopp; Smithsonian Institution; State Hermitage Museum, Leningrad; Topkapu Saray Museum, Istanbul; Türk ve Islam Eserleri Müzezi, Istanbul, The Walters Art Gallery.

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Figure 1 Tapestry Hanging. Museum of Natural History, Smithsonian Institution, Cat. No. 367,923.



Figure 2



Figure 3

GENERAL PATTERSON'S TAPESTRY

An attempt to interpret the symbols on a Latin-American tapestry through the science of numismatics.

DR. E. A. SELLSCHOPP

On page 10 of his article, "Folk Textiles of Latin America", in the December 1965 issue of the *Textile Museum Journal*, Dr. Pál Kelemen illustrates and comments upon a most interesting "Festive tapestry" in the Smithsonian Institution's collection:

"The custom of hanging out colorful textiles to decorate balconies and windows on festive occasions was general also in the New World. Triumphal arches and flags belong also to such ceremonies and, in some cases, specially woven fabrics with reference to the occasion made their appearance. One such tapestry was collected by

General R. Patterson, U. S. Army, during the Mexican War of 1846 (Fig 11). It declares itself to be a cloak for the President. It shows flags, crossed guns and a drum, and in the center a boat, a fortress and a smoking volcano. Ross Parmenter, noted author and indefatigable student of matters Mexican, has suggested that the piece was woven for José Joaquín Herrera, who became president in 1844. He was born in Jalapa—which would explain the volcano as the nearby Pico Orizaba. The other motifs, with their echoes of pre-Columbian glyphic writing, may refer to incidents of his life, among them his part in the War for Independence."

We should like to offer a different attribution for the tapestry (Figure 1). The basis for our remarks is found on a rare gold coin minted in Cuzco, at that period the capital of South Peru. On its face is displayed a sunburst flanked by flags and the legend "Estado Sud Peruano, Cuzco, ano de 1837" (Figure 2). On the reverse side there is a distinctive composite design (Figure 3). Similar coins in silver but with the legend "Republica Sudperuana" were minted in Cuzco during the years 1837-1839. When we compare the motifs of the Smithsonian tapestry with those on the reverse side of the coin, we find them to be—as far as the weaver's primitive craftsmanship permitted—the same. In analyzing both tapestry and coin, we can discern the following details in each:

Top: A boat under full sail flying a flag ending in two points. This boat is the symbol of the Spanish civilization which came across the ocean to the New World.

Center left: A symbol of the ruins of the Inca reign taken from the city of Cuzco's coat of arms. It shows an Inca stone tower with a condor carrying its prey seated on each side, and above it an Inca cap adorned with plumes.

Right: The smoking volcano is a motif taken from the coat of arms of the city of Arequipa and, at the same time, the symbol of the mountainous landscape of all the South Peruvian Highlands.

Below: Under the ruins and the volcano is a horn of plenty with money rolling out of it, which not only appears on both the coin and the tapestry but has been a part of the general coat of arms of Peru since 1825 and signifies—as always—the desire for richness and wealth.

On the coin these motifs are surrounded by a garland of laurel forming a circle around the design, while in the tapestry the garland echoes the rectangular shape of the fabric. The branches of the laurel on the tapestry are resting on a cross-beam on which there are, to the right, two crossed muskets, and to the left, the mouth of a cannon or a drum, both military symbols appropriate for the person to whom the piece is dedicated. The flags on both sides of the garland of laurel may be directly connected with him, or they may simply represent the flags which flank the radiating sun symbol on the face of the 1837 gold coin (Figure 2).

The Spanish text on the tapestry is the following: "SOY PARA EL ABRIGO DE LA YLUSTRE PERSONA EXC[elenti]S[imo] D[on] RAM[ón] HERR[er]A CAP[itan] J[ene]RAL Y PRESIDENTE D[e]L ESTADO SUDPER[uano]." It can be translated as follows: "I am for the protection of the illustrious person his excellency Don Ramón Herrera Captain General and President of the State of South Peru."

There is no difficulty in translating the words fully written or "JRAL" the abbreviation of "General". The problems arise from the fact that towards the end of the inscription the weaver encountered a shortage of space due to poor plan-



Figure 4 Ramón Herrera

ning, therefore such an important word as the president's full name had to be shortened. In view of this, it would have been difficult for any one not thoroughly familiar with the history of Peru to guess from the letters "SUDPER" that a South Peruvian State with a proper president actually existed from March 20, 1836 to January 20, 1839.

The explanation of the letters "HERRA" as the Herrera's family name seemed obvious, because the name of the President of Mexico at the time the tapestry was collected—that is, the year 1846—was Herrera. Moreover, as the word "PRESIDENTE" was fully written, it clearly indicated that family name. It is not possible to find any connection between the three letters "RAM" and the name of "José Joaquín"; however, they could easily belong to the name Ramón, and, indeed, this was the name of the man who for a short time was military chief and president of the South Peruvian State.

It seems clear, therefore, taking into account both the design and the legend, that we have to consider the Highlands of Peru as the place of origin of the tapestry. The appearance of the fabric suggests that it might come from the region of Sicuany, half way between Cuzco and Lake Titicaca where, even today, native ponchos are characterized by a similar use of colored patterns on a white background. This supposition appears to be confirmed by the fact that it was at Sicuany on the 20th of March, 1836, that the assembly that drew up the constitution of the South Peruvian State and worked out the design of its coat of arms and national flag took place.

After the breakdown of the Confederation caused by the military intervention of the Chileans, Ramón Herrera was forced to leave the country. It may not be possible to determine how his "manta" found its way to Mexico, but it seems highly probable that he took it there himself. Perhaps the Peruvian Herreras and the Mexican president Herrera or certain of the contemporary Mexican army officers with that name were related. Likewise, just as Ramón Herrera's father had come to Peru as an emissary of the Spanish Crown around 1800, an uncle or other relative might have been sent to Mexico. The deposed president may, therefore, have stopped in Mexico to visit relatives and presented one of them with the manta as a gift.

Even though Ramón Herrera had to abandon his country after the breakdown of the idea of uniting Peru and Bolivia as in Incaic and Spanish times, the family he founded with a wife from a distinguished Peruvian family is still living in Peru. His portrait (Figure 4) is proudly kept by his descendants.

A short resumé of the life of the man to whom the Smithsonian tapestry was dedicated may be of interest, since it offers insight into the period of the fight for Independence in South America. It may even provide some genealogist with a clue to the relationship between the Peruvian and the Mexican Herreras.

Ramón Herrera was born on the 7th of December, 1799 in the highlands of the Southern Andes while his parents were traveling from Buenos Aires to Santiago. His father was then a "fiscal"—that is, a district attorney—in both places. Six years later, on the orders of the King of Spain, the senior Herrera went to Lima to perform similar duties; and from there he was transferred to Bogotá, rising in rank. Later on, he was called back to Spain to join the Council of the Indias, but died suddenly just as he was about to board his ship in Cartagena.

Ramón Herrera had not followed his parents to Bogotá but had remained with his married sister in Lima. At the age of ten he was accepted in the army by the Viceroy with the rank of Second-Lieutenant. At the age of twelve he became a Lieutenant

and was sent to join the army in the Highlands. He was wounded in a battle on October first, 1813, and, on that same battlefield, was promoted to Captain. When only sixteen, he became a Major but took leave and returned to his family in Lima.

The news of battles for Independence in other parts of South America had a profound effect on Ramón Herrera and when the Liberator General San Martín came to Peru in 1821, Ramón put himself at the General's disposition. After the battle of Callao in 1822, San Martín promoted Herrera to the rank of Colonel, conferring on him the decoration of the "Orden del Sol". Following the withdrawal of San Martín, Herrera became a Major General and the first Peruvian Minister of War under the first President of Peru, José de la Riva Agüero. Riva Agüero was later deposed by a rival president and was banished from the country at the end of the year 1823. Ramón Herrera shared the same fate.

In the year 1830, Herrera answered the call of General Santa Cruz, his former companion in battle and now President of Bolivia, to serve in the Bolivian army. He was soon given a commission as a General of a Division and was named Inspector General. In 1835, he crossed the Peruvian frontier at the head of the Bolivian troops in answer to a request from the President of Peru for assistance in calming the general unrest which had plagued that country ever since it had won its Independence. Herrera entered Lima victoriously and when a new Confederation of Bolivia, South Peru, and North Peru was being formed under Santa Cruz's leadership, Herrera became Captain General and President of South Peru with Cuzco as its capital.

After the breakdown of the Confederation in 1839, Ramón Herrera lived another 43 years. He died in Florence, Italy, on the 9th of May, 1882 without having set foot again on Peruvian soil. One of his sons was a Colonel in the Peruvian army during the Peruvian-Chilean war; a grandson became a famous Highland botanist; and today, one of his great-grandsons is a professor of botany at the University of Cuzco.

DR. E. A. SELLSCHOPP was born on the Baltic Coast of Germany in 1902. In 1948 he emigrated to Peru where a branch of his family has lived since mid-19th century. He writes that his free time has been spent in the study of the fascinating Peruvian tradition and its contacts with Spanish culture. Dr. Sellschopp has specialized in numismatics and has published several articles on that subject. A book of his concerning the Lima mint appeared in 1964, and a recently completed classification of the first Spanish coinage in Peru will be published within a short time. This book, sponsored by the Spanish Numismatic Society in Barcelona, will be printed both in Spanish and English.

Dr. Sellschopp was elected President of the Peruvian Numismatic Society in 1965.